

BRIDAL GOWN OF WHITE SATIN WITH LOUIS XV GARLANDS.

FOR OCTOBER BRIDES

Fashion Shows a Wide Range of Coquetries in Dress.

FEMININE AND SAUCY

MARVELOUS NEEDLEWORK ON

SIMPLE MUSLIN GOWNS.

Going-Away and Reception Dresses for

Special Correspondence of The Evening Star. NEW YORK, September 15, 1904.

Just now fashionable dressmaking establishments are involved in bridal finery. October is the month for autumn weddings, and the approach of the period shows no decline of interest in the holy knot. And as may be expected from the other styles which prevail, the trousseaux of the coming bride will be picturesque and enhancing in every way.

Never did fashion offer so many co quetries for an estate which demands that everything shall be coquettish. Hats high crowned and flaring in brim are trimmed in a way both audacious and feminine. They and the numerous short and jaunty mantles-some of which seem almost to have stepped out of old Watteau engravings-suggest the portraits of Gainsborough and Madame Vigee Le Brun. Merely the way ostrich feathers are put upon modish headgear is to show the influence of these distinguished painters. The plumes, which are of the most fluffy and magnificent quality, are all applied in the old daring ways, standing up in wild bunches and sprawling over wide brims in a manner to show that their loveliness is the main

thing considered.
Of course, in discussing bridal garments the newest and rarest models should come first, but it does not follow from this that all the world is being married in Parisian confections. Many a charming altar frock is being turned out in a material far from expensive, mousseline de soie and even India mull shaping a number. Curtain muslin has even been employed in Paris, but according to authorities this is so cut out and worked up, and transformed with the addition of other fabrics, that the original texture is scarcely recognizable.

Fine Needlework.

Upon the all-mull and mousseline gowns is lavished a world of the finest needlework, along with quaint and charming manipulations of the dress material. In these the old clumsily simple puffs put on with narrow gathered headings rank first, for they are much favored and used. Put

dubbed by many dressmakers grandmother puffs, fichu draperies on the bodice going

In character the white altar dress is the same as ever, except that fashion now permits sleeves to be elbow length. They are met by long gloves, which wrinkle over the arms, and from the opening of which the hand is merely slipped for the ring. The bridal waist is severely high in the throat, for the least degree of decolletage is considered indecorous. But a low cut will often be simulated in many ways and then filled be simulated in many ways, and then filled in with a high lace gamp or yoke of some sort. The length of the train seems to be a matter of individual taste. Some of the round gored skirts, made with something of the old fullness, barely fall upon the floor. Those with robe fronts are often extremely long, and upon these are lavished the quaint trimmings that go with these stately and antiquated styles.

Tulle and Lace

The veil, most charming feature of the entire bridal toilet, is carefully considered. Many brides wear the big lace veils coverg the entire figure, and giving them the look of shrouded statues. But tulle veils are equally in vogue, and far less expensive than lace, and, somehow, they seem more suited to very youthful brides. They are attached to the coiffure in whatever way becoming to the wearer, but generally fall from knots or a half wreath of orange blossoms. Going to the altar the vell is worn over the face, and coming from it thrown

Two rarely beautiful bridal dresses show new and charmingly simple skirt trim-Upon a gown of white satin de Lyons, which is still prime choice for bridal wear, a chain or orange blossoms is looped with bows into Louis XV garlands. The low-cut bodice is shirred at sleeves, bust and back, and filled in with a yoke of Duchesse lace. Two frills of the same lace fall below one of the sleeves, which are elaborately puffed and trimmed down the shirring with orange blossoms. shirring with orange blossoms. A wide crush belt of satin with pearl buckle and slides completes the costume.

In Blue Silk Muslin.

In attendance upon this rich gown is shown a bridesmaid's dress of pale blue silk muslin, fashloned with a quaint girlishness and decked with frills and bands of saffrontinted Valenciennes. The flaring hat is of pale blue felt with saffron feathers and a new be described rather as dainty than large pink rose.

Artificial roses continue to be of the cabbage variety. A number of the huge and rather coarsely textured ones are called calico roses, these showing marvelous reds and splendidly decking shirred velvet hats. As for the hats themselves, they all look like stage trappings, for they are very high in crown, flaring in brim, and theatrically garnished.

The second bridal gown is of white silk muslin trimmed with pure white Valen-clennes and grandmother puffs. A plain band of these borders the train, which hangs loosely, with an additional edge of lace over the petticoat front. Short-shaped puffings looped from knots of orange blos-soms and Louis XV lace bows superbly deck the back of the long train. The slightly blousing bodice is made with a yoke and is elaborately trimmed with Valenciennes. The matron of honor costume is of pale mauve etamine incrusted with mauve lace The hat with it is of mauve felt and ostrich

feathers. Other materials used in the new bridal gowns are chiffon cloth, crepe de crepe de chine and many patterns of fancy silk, all of which effect a more fairy-like air than do satin and the plain heavy on in straight rows and sometimes as an But bridal tradition still holds satin and edge at the bottom of a skirt, these are point lace as choicest bridal materials, and



BRIDAL TOILET OF WHITE MOUSSELINE DE SOIR

somehow they seem always the most fitting, and are only to be set aside when the cost makes them impossible.

An Innovation

The toilet of the bride's mother is a disputed point. According to some authorities she should wear only gray-for black is unlucky-but straight from Paris comes word to refute the prejudice. At a fashionable wedding the costume of the bride's mother was described as "a noticeable confection of straw-colored crepe arranged in long folds. The front of the skirt, in apron form, was covered with a deep fringe made of pale yellow crystal beads. The corsage had bretelles of Alencon lace, and the airy yellow tulle toque worn with this gown bore a cluster of white aigrettes held by a dia-mond bow."

Late trousseaux exhibited by leading makers display many reception and din-ner gowns of velvet. In these, marvelous shades of brown figure and rich reds, some of which border on terra cotta, for in all of the new reds brown shows, and in the browns red.

A shop window dressed in either of these colors literally meets the eye with a flash. In point of color it is like a corner in some rich palace, and the mind instantly connects the tones with splendid furs.

A reception gown aired by one fine trousseau is of velvet in the deepest of these reds, the stiff "stomacher" bodice arranged with a fichu voke in old vellow net. The

with a fichu yoke in old yellow net. The net sleeves, which are elbow length, are finished with a velvet bow and oval garnet buckle. A wide velvet, puffing with a yellow lace edge, borders the skirt, and the red velvet hat is trimmed with a tulle crown band and ostrich feathers in a deep

Velvet Mantles.

Rich velvet mantles are shown by a number of the new trousseaux. The skirts of some of the long evening coats are shirred to yokes to match the elaborate shirred hats. Other velvet wraps are in quaint mantle shapes, and beyond a marvelous manipulation of the material itself, and falls of rich lace at the front or per-haps under the edge, they are for the most part untrimmed, if the jeweled buckles and buttons which appear on many may Plain cloth and velvet are considered

rich bride materials, which, after all, how-ever, only mean something new and as handsome as possible. Some of the great dressmakers are putting forth trousseau textures and cuts in-dividual to their house and stamp. For instance, instead of the usual fancy travel-ing wrap, one place displays a redingote of coarse Scotch wool whose only ornamen-tation are some large ball buttons of shining gilt. But the cut of this redingote is dashing, the skirts being put on at the hips in the way of those of many of the masculine overcoats.

Smart traveling gowns are also shown in these wools. They are made with long half-fitting coats and skirts pleated each side of the apron. The turn-over collars and cuffs are of plain velvet, but a bril-liant novelty with one such gown was a waistcoat of embroidered kid in a vivid

To go with evening gowns are some circular capes of white or coral pink cloth,



Red Velvet Reception Gown, With

Stomacher Bodice. made very plainly, depending in fact almost entirely upon the cut. Other evening wraps are in sacque form, some long, some short, elaborate.

The Little Extras.

In fact, a scrupulous nicety prevails in all departments of dress, the doing away of sleeve falls for street wear having come from their tendency to untidiness. The merest ornament, too, becomes by the manner in which it is disposed something that seems precious. Evening slipper bows are feats of prettiness and those for bridal wear display elaborate pearl and crystal beadings. Upon gauzy dinner and dance tollets jeweled buttons are a feature, these holding down resettes which these holding down rosettes which festoon into garlands other trimmings upon the skirt. With bridal lingerie these charming and sentimental forms are carried out in exquisite hand embroidery. The finest linen or French lawn compose the choicest of the bridal sets, which show besides the garland embroideries. embroideries monograms in old French let-

Dress has indeed reached a stately point; and it looks as if it were creeping toward further ceremony. MARY DEAN, further ceremony.

Delicious Tomato Recipes. Tomato Soup.-Into a saucepan put one quart of cut up tomatoes, one pint of hot water, one tablespoonful of sugar, four cloves and four peppercorns. Put these over the fire. Place in a frying pan a teablespoonful each of butter, chopped onion and parsley and fry five minutes, being careful not to burn. Add two tablespoonfuls of cornstarch. When thoroughly mixed stir in the tomatoes and let the mixture simmer for ten minutes. for ten minutes. Season with pepper and salt. Strain and serve with croutons.

Tomato Chowder.—Slice one-quarter of a pound of salt pork very thin and fry it a light brown. Add one medium-sized minced mion cooked to a delicate brown and two

level tablespoonfuls of flour. Cook for five minutes, stirring all the time. Add to these ingredients one quart of water, a quarter of a cup of washed rice, one quart can of tomatoes and simmer, covered, for one hour. Season with salt and pepper.

Baked Tomatoes.—Slice off the top of six large tomatoes and take out the inside carefully with a spoon. Mix the tomato pulp with a little onion juice and the yolk of a hard-boiled egg. Blend all together with an ounce of melted butter. Fill the cavity in each tomato with this mixture. Place the tomatoes in a deep baking dish well greased and bake for half an hour. Garnish close the straight of the straight must get in by way of the nostrils, although it will try to part his lips and creep in that way.

Next, he must exhale, and much more quickly. The lips are to be opened and the big breath let out in a rush. Show him how his chest was at first inflated like his little rubber balloon, then how it collapsed just as when a hole is made in the balloon and the air rushes out of it.

Four repetitions and he has hould never be given over five breaths at a time, although breathing may alternate with all the exercise. with chopped white of egg and sprays of water cress or parsley.

Tomato Fritters.—Cook in a saucepan for

twenty minutes one quart of tomatoes (can-ned or fresh), five cloves, one-third of a cupful of sugar, three slices of onion, one teaspoonful of salt and a few grains of pepper. Rub through a sleve. Then melt one-fourth of a cupful of butter, and when it is hot add one-fourth of a cupful of cornectes the state of the state it is hot add one-fourth of a cupful of cornstarch and then the tomatoes, cooking them slowly for two minutes. Add one beaten egg and pour all into a buttered shallow pan. When cold turn out and cut into strips, roll the strips in breadcrumbs, then in beaten egg, again in breadcrumbs, and put in a frying basket and fry.

Specks on Finger Nails.

The white specks on finger nails may be removed by the following: Melt equal parts of pitch and turpentine in a small cup and add a little vinegar and powdered sulphur.

Exercises for the Little Man of the Family.

PHYSIQUE AND MUSCLES

SELF.

HELP HIM TO TAKE CARE OF HIM-

Putting Him Through These Health-Giving Paces Will Do the

Work Admirably.

Written for The Evening Star.

Is none of the small flock to be made lovely save the golden-haired daughter of the house? What about the little man? Is there no such thing as beauty for him? A much perverted idea of beauty exists

in a good many minds. Beauty in a boy is looked upon as an effeminate thing, a thing to be associated with flaxen curls, worn long and tied with a blue bow; with red velvet suits and lace collars that cause the more masculine young neighbors to hoot "Sissy," and that bring on floods of miserable and ashamed tears.

But the beautiful boy is not in any sense what is known as "pretty." He is not a creature of lace and velvet and flaxen curls. He is the broad-shouldered, sturdylegged young American, the kind that may

the waist entirely, and that the knees must be rigid. Hands on the hips. Bend to right. Bend to left. The waist must do all the bending. Heels must be placed togeth-er, toes turned out, as in all the standing exercises. This bending separates the ribs on the side from which he bends and in this way expands the chest. It is beneficial in

way expands the chest. It is beneficial in cases of weak indigestion.

Hands on hips. Raise them to the shoulders, keeping the elbows high and outward, the tips of the fingers resting ever so lightly. Now raise hands to head, resting the finger tips lightly on the crown, the backs of the backs of the backs of the backs. of the hands curling upward. Return to shoulders. Return to hips. Give the exercise in four counts.

The Reward of Merit.

After each day's lesson is thoroughly learned, give one dumb-bell exercise as a reward. Hold the bells hanging easily at the sides. Raise them to hips, letting them rest there with the back of the hand on the hip. Now stretch the arms out to the side and return them to hips. Give quick counts, going through the alternate counts as described above.

Raise the bells above the head, rising on tiptoe at the same time. Hold one bell with both hands, letting the hands hang in front. Keep the arms extended. Bring them to a downward oblique position. Swing the body from the ankles until the trunk is turned to the side, while the feet remain firm in original

position. The body is held upright. Leg exercises must be sprinkled in among the others, especially for the child who gets little chance to run outdoors. He may be taught to run on place; that is, to go through the running motion with hands on hips while he does not move from the original spot.

Another exercise is this: Place hands on hips. Lift the leg and foot as if going upstairs. Alternate the feet, stepping up imaginary stairs more and more quickly. There is much in a quick, crisp count for all this work. It stimulates the child's interest as well as his circulation. If you play the piano, let him go through the movements in time to your merriest little tunes as soon as he has learned to perlegged young American, the kind that may form them without your close watching. work out his physical future upon a foot-



ball gridiron, or a base-ball diamond, or in ball gridiron, or a base-ball diamond, or in a canoe, or with a gun over his shoulder. He is going to make the man who will lead mentally, because he is powerful physically. There is no beauty in a dandified little boy, but the hearty youngster with a dirty face may be the handsomest boy in the world. Don't be afraid of a little dirt for your son and heir; it won't hurt him. But take heed if his face is whiter than it should be and if he lacks the wholesome boy's appetite.

boy's appetite. looks of her son? Is he not just as much entitled to care of this kind as his sister is? To be sure, it is not a tabooed thing that he have tan and freckles as it seems to be with girls, but the beauty of strength is a kind that he is entitled to. If it is not his by nature help him to it.

Plenty Variety in Them.

There are countless simple exercises that the very little boy can be safely given, and they will afford him any amount of amusement, especially if he is not a pupil of some school. Most of the schools of our country, public and private, teach calisthenics in ome form, and a child who is used to these finds no novelty in them at home. However, he usually needs more than he gets in school, and if he is spending all his time at home he will find them most interesting. The most up-to-date instructors do not give apparatus of any kind to children un-der nine or ten years. The principal rea-son for this is that they may bruise themselves. However, if you are handling two little pupils at home you can easily see to it that they do not harm themselves or each other with light dumb-bells. The bells are as much as need be given in the way of apparatus. They will lend variety to the lessons. Begin with a quarter-pound bell, which has not enough weight to injure the

mallest child who is able to go through the exercises at all. But before any dumb-bell is given to him teach him the principles of standing and breathing. Of course, the correct standing position consists of throwing back the shoulders and throwing forward the chest, but it is almost impossible to tell a child this and show him how to put the rule into effect without his becoming stiff and un-comfortable in his effort to take the posttion. Instead, let him stand before you naturally, then stretch. Tell him to let his arms hang at his sides. Then have him raise them straight above his head, letting them bend neither backward nor forward, as they will be inclined to do. The fingers should be outstretched, the palms facing each other. When the arms are up, tell him to rise as high as possible upon his tiptoes. Say "Higher, higher!" to him until he is stretching to the utmost height of which he is capable; then let him relax quickly. He must not hold the stretching position, but must repeat it several times. It will please him if you will measure his stretch each day and show him that he is

progressing. Shoulders Back.

After repeating the stretch four or five times you will find that he comes back to a fairly erect position of his own accord and without making an effort to throw the shoulders back.

Now let him place hands on hips, thumbs Now let him place hands on hips, thumbs back. Tell him to throw the chest forward as far as possible. "You must puff out like a little bantam," will be words of encouragement. With his chest in a good position, he is ready to raise his hands to it, resting them lightly on the finger tips, elbows out and on a level with the shoulders. Now tell him to inhale, having first taught him that this means to draw in a taught him that this means to draw in a deep breath just as far down as he can make the breath go. He must keep his lips

Now for an arm exercise. Hands on hips. Stretch arms forward on a level with the shoulders, palms facing each other. Four times with the light hand, four times with the left, four times with both. As the lessons progress these motions may be varied by alternate stretches of right and left, first letting one arm stretch and return be-fore the other begins; then, as skill devel-ops, letting the right stretch forward while the left returns to hip and vice versa.

Back to the Hips. Hands on hips. Stretch arms sidewise

palms down, returning hands to hips each time. Count and alternate as before. Hands on hips. Raise to shoulders. Care must be taken to force the elbows back when doing this. If the elbows sag or bend forward then the chest is not held in the proper position. This exercise is especially important in what it accomplishes in lifting the chest the chest.

toe and place it forward a step, letting the weight remain upon the left foot. Alternate, and do not let either knee bend. The hip and thigh know what this movement

Take the same point-step to the side. Be careful that the little foot is raised and placed gracefully, not dragged heavily. There is a lesson of grace in all this, to say nothing of strength.

All of these motions and the many varia-tions and combinations which they will sug-Only in physical vigor is physical beauty to be found. This holds good of men and women, of boys and girls. Unless your boy is being built up into a physically strong women, of boys and girls. Chiess your is being built up into a physically strong man he is not on the right road. Why and he is not on the right road. Why to go through the form of the movements. He must do them correctly, keeping the body in a correct position and moving with elasticity. There must be no duliness, no sagging limbs or concave chest. movement properly done is worth more to him than all done in a slipshod fashion.

Open the windows wide when the lesson begins and give the stretching and breathing at once. Then let breathing come between other exercises and give frequent stretching if you like, especially if the child leads a sedentary life or has a tendency to round shoulders. Five minutes is enough for the first lesson, later it is better to give several ten-minute lessons each day than to work longer at a time. This is supposing that he is a young child.

There is bound to come a monotony in time. Break this by any device you can think of. Add to the exercises. Use the plano. Call in little neighbors to "play gymnasium." Go through the movements yourself. They will be worth while to you as well as to the young man. Make a play instead of a duty of the whole thing.

Useful Suggestions.

I never indorse any method of keeping the hair light except that of sunning it, Borax or ammonia used with the shampoo will lighten the hair, but they make it brittle. The following mixture removes both sunburn and tan: Two ounces lime water, two ounces oil sweet almonds, ten grains borax. If this smarts, apply talcum powder. A mixture of one-half ounce oint ment of oxide of zinc and fifteen grains oleate of copper will remove spots on the

skin. Apply once or twice a day. Redness of the face may be caused by tight lacing, but is more likely to be from lack of exercise and deep breathing. Exercise briskly in your own room twice a day, take a cold bath every morning, keep up a wholesome, well-varied diet; there is no reason why you should abstain from meat. Eat it in moderation. Walking is not enough exercise. Use cold cream at night.

Blackheads can be cured in most cases by bathing the face nightly in farm water and using the complexion brush or a harsh towel afterwards. Eat plenty of fruit, using lemons especially. Take exercise and a weekly hot bath besides a daily cold one. An occasional massage of alcohol and water, say half and half, keeps the hair from being too oily. Water in which quince seeds have been boiled keeps the hair in

GORGEOUS HOSIERY

WINTER STYLES DISPLAYED IN VIVID COLORS.

Written for The Evening Star.

In a season remarkable for a veritable

rlot of gorgeous colors, stockings bid fair to hold their own, even with the most marvelous of ribbons, gloves, belts and embroideries. Sober, black hosiery looks actually lonesome and out of place in the brilliant display now set forth in shops whose specialty is footwear. The hosiery extravagance of the hour is

unquestionably the hand-painted stocking,

which is intended primarily for wear with the frocks showing panels of hand-painted silk or satin, or gowns trimmed with that greater extravagance, hand-painted lace. An exquisite design intended for wear with pompadour frock shows hand-painted cupids swinging in a bower of delicate blossoms and sporting pale pink and blue ribbons. The weave on which they are paint-ed is a silk of cobweb texture in dead vilite, and the design rises from the instep. These stockings sell for \$10 a pair, but more ornate designs bring an even higher figure. They must be kept on hosiery forms, which are flat wooden affairs, the exact shape of a stocking, and then they are laid away, wrapped in blue tissue paper.

A more showy design in fancy stockings shows an inset of point lace, outlined by snows an inset of point lace, cultined by hand embroidery in Marie Antoinette designs and colorings. These come in white and all the palest colorings, such as blue, pink, lavender and green. The decoration runs up the side of the stocking like a broad clock and the instep shows the plain

A Gay Combination. A brilliant color combination is golden

butterflies done in silken embroidery on a black ground-not a few butterflies scattered over the instep, but a mass of them set The best possible silver polish can be made by mixing a little whiting powder with sweet oil.

Some easy trunk motions may be taken up in the beginning of these lessons. You may have some trouble in teaching the ing, front and sides. They are also embroidered in natural colors and in gold bullion.

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Shaded stockings appear in the expensive weaves—silk and a lisle which can hardly be detected from silk. The most notable example starts pure white at the toe, shad-ing first into a pale corn yellow and deepening gradually and almost imperceptibly until just below the knee they become a burnt orange. These will be worn with the various shades of brown frocks with which orange combines well. All the shades of brown and valler was to take the shades of brown and valler was to take the shades of the sha brown and yellow are shown in single-tone hosiery, and the regulation russet color to match tan shoes comes in a variety of pretty weaves. It is promised that russel

shoes will be worn far into the winter, so that russet hosiery is a safe investment. Judging from the heavy sales in open-work stockings, the average woman is anticipating a temperate winter. The new lace effects appear in the entire length and breadth of the stocking, instead of in sections such as the boot outline or merely over the instep. All the fashionable dress hues are reproduced in silk and lisle hosiery, and a particularly fatching lace weave in porcelain blue, mauve, mahogany, orange and royal purple will appeal to the woman who may have a dainty house gown in either of these colors.

A Drug on the Market.

The girl who likes a striking stocking with vivid color contrasts will be able to pick up a bargain during the next few weeks. When the St. Louis fair first opened a manufacturing concern put out a souvenir stocking. The leg shows a really good grade of black lisle, while in the front. starting just below the instep, there appears to be inset a long, graduated panel of contrasting color-light blue, orange, etc. Embroidered on this panel on either side are the words "St. Louis Exposition." These stockings are now a drug on the market and can be picked up for a mere song. The lettering can be removed without injuring the weave, and the bright-colored panel will appear to advantage, particularly if worn with high-strapped slippers. Girls who are deft with the needle are

making fancy stockings for party or house wear after their own sweet fashion. Plain silken or lisle hosiery in black and colors forms the foundation, and insets of lace are employed. This requires not only fine nee-dlework, but infinite patience in fastening off each end of the stocking weave; other-wise the inset will ravel quickly. Both black and white medallions are inset into orange stockings, and black and white is another favorite combination. Fine lace gives a better result than the more showy lesigns and resembles closely the expensive imported hosiery.

Chiffon Cloth.

Chiffon cloth is one of the daintiest and most attractive materials used and is employed alike for evening and day gowns. This fabric being so thin, it is gathered into flounces, plaited, corded and tuckedindeed, can be manipulated in any fashion as it is as pliable as Japanese silk. When selecting evening shades of cloth or any material it should be chosen by

electric light, for gray, mauve and pretty nearly every color looks quite different under this aspect. For Engraving on the Back of a Ladies

Hand Glass. Oh, madam of fashion, you rise every morn, In gay silks and in satins your body adorn, But ne'er see that your soul is all tattered and torn

And is it not foolish and vain excess
To spend a whole hour each morn on your dress,
But say all your prayers in five minutes—or less? And if you are willing high prices to pay For the cut of a gown or a diamond spra; Don't forget life eternal is given away.





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